MODERN DESIGN USES WEST COAST LUMBER

Highly functional, this modern home was designed to utilize a steep hillside for maximum view at minimum cost. It is raised above the slope and supported by 11 rigid bent frames. The home’s design eliminated grading, retaining wall foundation and drainage expenses…but allows a completely unobstructed view to the west. The frames form the skeleton of the home while frame extensions, exposed, become the posts and support members. Frames were fabricated on the job.

When you build with wood your only limit is the imagination of the designer. Function, interest, economy and adaptability are just a few of the plus factors in lumber construction. For dependable lumber, use the West Coast species.

Designed by Noris M. Gaddis, A.I.A.
Oakland, California

WEST COAST LUMBER

Douglas Fir
West Coast Hemlock
Western Red Cedar
Sitka Spruce

West Coast Lumbermen’s Association
1410 S. W. Morrison Street
Portland 5, Oregon
Dore Ashton, who is on a short vacation, will resume her art column in the October issue.

CONTENTS FOR SEPTEMBER 1959

ARCHITECTURE
Open Door in Moscow—The American National Exhibition 10
Training Center by Pereira and Luckman, Architects 14
Corporation Offices by Daniel, Mann, Johnson and Mendenhall, Architects 16
A Residential Community for Senior Citizens by Kenneth Lind Associates, Architects 18
House for a Planned Community by A. Quincy Jones and Frederick E. Emmons, Architects 20
House by Thornton M. Abell, Architect 22
A Bath House Building by Smith and Williams, Architects 23
Small Medical Building by James Leefe, Architect 24
Technical Building by The Architect Artist Group 25

ARTICLES
Pictorial Weavings: Anni Albers 26
The Watts Towers—Jules Langsner 27

SPECIAL FEATURES
Music 4
Notes in Passing 9
Case Study House Triad—Merit Specifications by Killingsworth, Brady, and Smith 28
Currently Available Product Literature and Information 32
Two compositions heard in Los Angeles this past season raise very interesting questions about the relationship of spontaneity to formal order, and about the further relationship between arbitrary order and chance. In Threni, for soloists, chorus, and orchestra, Stravinsky has used for the first time a strict 12-tone row throughout an entire work and, with his own modifications, which in no way ease the strictness of the application, has written a work as entirely liberated from the ordinary consequences of tone-row or serial construction as it is also free of any German influence. Krenek has composed his Sestina, for solo soprano and chamber orchestra, by a serial method quite apart from, though consequent upon, the tone-row, elaborating the strict rules for rhyming of the Provencal sestina stanza to provide nearly the entire form of the musical composition he has built around his own poem in that style. The subject of the poem, fittingly, is the freedom of chance established by an unalterable order:

"As I with measure master sound and time,
shape recedes in unmeasured chance.

The crystal of number releases fife's stream."

The contrast between the two compositions sets up a paradox as interesting to speculate over as it is nasty to explain. The form of the Provencal poem is built around a rhyming system of six words, rotating through six stanzas according to a numerical sequence. If the rhymes appear first in the order 1 2 3 4 5 6, the next stanza will show them in the order 6 1 5 2 4 3, and the subsequent stanzas will have 3 5 4 1 2 5, 5 3 2 6 1 4, 2 4 6 5 3 1. The three-line final stanza, quoted above, places one of the six key-words in the middle and one at the end of each line, in the order 2 5 4 3 6 1.

Krenek wrote the poem, he explains, as "a contemplation of the idea governing the musical construction of the work. (The music) is based on a series of twelve tones divided in two sets of six each. The tones of each set rotate according to the Sestina pattern outlined above, so that the intervals between the tones of the consecutive variants of the original sets are different with each change of the basic order of tones. From the magnitudes of these intervals are derived the durations of the tones. . . . Other parameters regulated serially are: Density. There are six degrees of density, rotating according to the Sestina pattern. . . . 2. Spacing: the tones within each time segment are spread over as many octaves as there are tones, in the direction indicated by the direction of the intervals in the basic series. 3. Speed. There are six speed zones so arranged that the highest speed is coordinated with the lowest density, the lowest speed with the highest. 4. Dynamics. Six dynamic levels rotating as explained. Serial control extends to other details too complex to be described here."

"It is obvious," Krenek continues, "that so complete a determination by serial rule of a sufficient number of parameters will make control of the remaining ones impossible. In exact mathematical sense they are ordered, as a result of the determination of the other parameters. But what happens in this remaining sector is well-nigh unpredictable (except perhaps by electronic computation), and although intentionally brought about by the composer, it is not consciously planned by him as the sector analyzed above. Therefore these happenings may be considered chance results. The paradox of ultimate necessity's causing unpredictable chance is the topic of the Sestina."

"What looks ahead subordinates itself to number."

Arnold Schoenberg repeatedly warned his friends, followers, imitators, students, and expositors about one point concerning the nature of composition, restating the same thought in many ways: "Schemes of musical arrangement, even if they exist a priori, should only be discovered after they have been used." "There is only one form, the thought already is the word." "Everything (an artist) sees will become an unusual case through the way in which he sees it."**

Krenek, a follower, student, and expositor of Schoenberg, has decidedly violated these instructions. This is not to say he was wrong

---

*Parameter: Math. A quantity to which the operator may assign arbitrary values, as distinguished from a variable, which can assume only those values that the form of the function makes possible. Webster's New Collegiate Dictionary.

**These quotations are from page 168 of Josef Rufer's Composition With Twelve Tones. Rufer adds: "He never wrote forms, but always music."
PLUS STRUCTURAL SOUNDNESS! "We're witnessing another great trend here in Southern California... a trend to extensive residential use of Concrete Block. In the past few years, block manufacturers have produced new shapes and designs that have practically transformed Concrete Block into a new building material. Tremendous pattern versatility and structural soundness are obtained with ease and economy when Concrete Block is used... and these features help to explain its fast-growing popularity"... J. Merrill Gray of Smith & Gray, A.I.A.

A non-profit Association of Southern California's leading Concrete Block manufacturers, QUALITY BLOCK PRODUCERS will be happy to supply information or literature on New Concrete Block. If you haven't received your free copy of the new "Protective Coatings For Exterior Surfaces of Concrete Masonry Walls in Southern California," write today.

QUALITY BLOCK PRODUCERS

New Concrete Block also adds elegance to bathroom of same home.
These dramatic walls of authentic Palos Verdes Stone add distinction that will never "date"!

The two distinguished facades shown here belong to bowling alleys!

Send for your free illustrated brochure.

GREAT LAKES CARBON CORPORATION
Information Service Desk, Palos Verdes Stone Department
612 South Flower Street, Los Angeles 17, California

AUTHENTIC Palos Verdes STONE
IS NATURAL STONE FROM THE PALOS VERDES PENINSULA

Authentic Palos Verdes Stone is the most widely-used decorative stone in the West for several reasons:

- The timeless character of genuine stone, which never goes out of style.
- The wide range of natural tones and textures, because only authentic Palos Verdes Stone offers six distinct types — all different, yet all compatible and harmonious one with the other. The six types are Mossback, Golden, Oatmeal, Plaster Rock, Ornamental and Specimen... the last named used principally in dramatic landscape effects.
- The modest cost, which allows elegance without extravagance.
to do so. When student challenges master, the student may be right. Schoenberg's attitude continues German romanticism, the conviction that the creative experience should generate the form. If the normal course of the medium is altered by this experience, then the formal consequences are to be defended. The reasons for the change from the normal course of the medium can be discovered and explained. These ideas seemed to Schoenberg self-evident, and he could never really understand why the logic of technical agreement, as well as that of popular acceptance moved more slowly than his own mind. The extreme case of such creative experience has been called Expressionism, but expressionism has governed the outcome of nearly all distinctively Germanic art in every period, from woodcuts to philosophy.

Wherever one strong attitude governs, its contrary will survive to challenge it. Throughout Germanic art the esthetic alternative to expressionism has been formal clarity, often derived from the usually identified with Italy. Schoenberg told me that he conceived Pierrot Lunaire, that model of expressionism, as an Italian work, that is, a model of formal clarity— as it is, in comparison with the heavily German romanticism of the monodrama Erwartung. The German notion of Italian clarity is as much a matter of atmosphere, of esthetic nostalgia for the clearer skies and radiance of the warm south, as of esthetic fact. Italianate influences constantly modify Germanic art, from Durer through Schuetz and Bach, to Goethe. The true formalized opposition to expressionism rises in Germany, and it is as sentimentally arbitrary as the romantic sentiment. This contrary aspect begins with rule and synthesizes propositions. Where Schoenberg composed Pierrot Lunaire around a group of poems, the synthesizing followers compose around such strict formal devices as Schoenberg used to set the poems. The one attitude holds that after the expression the experience may be set in order; the contrary begins the mode of expression with the rule. When Mozart and Beethoven came upon Bach's Art of Fugue, they recreated some part of it as music; when German scholarship began paying attention to the Art of Fugue, professors lectured systematically on it for many years before anyone heard it played. Hindemith still argues that it should not be played.

Or consider the definition I have quoted of Krenek's parameter: "Math. A quantity to which the operator may assign arbitrary values, as distinguished from a variable, which can assume only those values that the form of the function makes possible." It is characteristic of Krenek that he should have chosen precisely the right mathematical word to define his procedure. For Schoenberg, in later life, continuous variation had become the root principle of all composition—not the tone-row or any rule. And we see at once where Schoenberg stood in relation to our definition: "a variable can assume only those values that the form of the function makes possible." Whereas the parameters of Krenek are quantities "to which the operator may assign arbitrary values." I would say that this distinction lies between Schoenberg and the major body of his formalistic followers, those who have preferred to do exactly what he told them not to do.

Krenek has written of his earlier choral composition Lamentatio Jeremiae Prophetarum, opus 93: "The composition is based on a twelvetone row which is developed from the four tones (F, G, A, B flat) of the Gregorian intonation of the Lamentatio. It is divided into two groups of six tones each. From each group two columns of rows are derived. The first column of five additional sets is obtained by 'rotation' in that five times the second tone of each set is made the first of the subsequent set ... " And so on.

There has always been an amount of puzzle-music, and great composers, Bach and Schoenberg among them, have enjoyed making music in canonic forms. Stravinsky, more recently, has entered the game with zest. Schoenberg did not conceive the tone-row as a puzzle form but as a new harmonic determinant to replace the no longer creatively adequate key harmony. Neither Schoenberg nor Stravinsky begins with a puzzle and applies music to it. Not the puzzle but the musical solution interests them, and the canonic form allows manipulations of an extraordinary musical effectiveness, provoking the composer's skill is mature enough to control the audible outcome of the play. A model of such forms is Bach's Canonic Variations for organ, which in the ripeness of age he submitted as a test for membership in a musical society. Stravinsky has enjoyed transcribing and arranging the Canonic Variations for chorus and orchestra.

(Continued on page 28)
ARCADIA WINDOW WALL

Increased emphasis on the design and configuration of the exterior wall in architecture today calls for an integrated system of framing that permits optimum flexibility at the lowest possible cost. Arcadia's new aluminum window wall is designed to fill this need. Because the system permits panel thicknesses of 2½ inches, a wide choice of spandrel materials is permitted. The system includes provisions for transom and spandrel panels and both fixed and sliding sash. The design is performance-tested for protection against water, air and dust infiltration. Write for your Architectural Detail Packet.

ARCADIA METAL PRODUCTS / 801 SOUTH ACACIA AVENUE, FULLERTON, CALIFORNIA
Until recently, most of us have paid strangely little attention to the quality of the air we breathe even though the purity of the food we eat and of the water we drink has been considered important enough to warrant proper safeguards for many years. Yet the fact is that the average adult person needs about thirty cubic feet or about three pounds of air a day for breathing while less than three pounds of food and four and a half pounds of water are consumed on an average during the same day.

It has taken a series of total smog disasters in recent years to jolt many of us out of this singular unconcern and to make us ponder the fact that with the tremendous growth of industrial centers and the increase in motor traffic, millions of tons of gases, fumes, vapors, dusts and other impurities are being poured into the air we breathe daily.

It has been estimated that over eight million tons of atmospheric pollution are produced each year in Great Britain just from the burning of coal and its derived fuels. A recent study in Paris has shown that motor traffic accounts for 30 to 40 per cent of the total air pollution of the city and the heating of houses for about 50 per cent.

A British authority on air pollution, Mr. A. R. Meetham, describes the problem in the following words: "Since the beginning of the industrial revolution a minor irritation has become a great social evil. In towns and industrial districts rain water loses its purity; ash and other solids fall continuously to the ground; the air contains a suspension of fine particles which penetrate into doors, to be deposited on walls, ceilings, curtains and furniture; our clothing, our skins, and our lungs are contaminated; metals corrode, buildings decay, and textiles wear out; vegetation is stunted and blackened; sunlight is lost; germs multiply; our natural resistance to disease is lowered. In a hundred and one ways the miasma of atmospheric pollution is lowering our vitality and our enjoyment of life."

This increasing pollution of the atmosphere must be prevented if our health is to be safeguarded from its disastrous effects.

A long fight is ahead if clean, smokeless air is to be achieved everywhere, but already much has been done to alleviate the pollution in a number of the world's cities. Now with a world campaign against atmospheric pollution posed by the World Health Organization the drive is building up into a major campaign.

Just as we no longer throw rubbish into the street; we shall eventually cease to discharge smoke and other filth into the air.

Today the effects of air pollution on health are the urgent concern of research workers in many countries throughout the world. Their intense activity is partly the result of the stimulation afforded by recent "smog" disasters which have shown beyond doubt that air borne filth can kill when it reaches high concentrations for a few days.

The industrial revolution in the 19th century saw a vast increase in the amount of air pollution due to the prodigal use of great quantities of fuel. Wise men saw the dangers but their warnings went largely unheeded as we continued irresponsibly to use the air as a sewer.

Obviously no proper study of the effects of air pollution is possible without paying very careful attention to the nature of the filth in the air we breathe and the physician and physiologist must work patiently with the physicist and chemist in order to gain a clear idea of the complexity of the subject. The physicist strives to describe the minute structure of the tiny particles and droplets contained in town air because their fate on inhalation largely depends on their size and shape; we want to know if they are small enough to get into the lung and having got there how far they penetrate and what proportion remains inside. The chemist has a formidable analytical task trying to unravel the myriad of compounds which are present in extreme dilutions and therefore do not behave at all the way they do in books and lecture theatres.

The complex nature of air pollution is often forgotten and deceptively simple explanations of its effects are all too common. Great confusion has been caused by the assumption that pollution differs only in amount whereas it is clear that it varies widely in composition as well; ordinary winter pollution is not merely dilute smog. Day-to-day air pollution in cities is mercifully dispersed by winds but occasionally this scavenging process fails with tragic results and we have a famous "smog disaster" in which many people die. This happens when the air is abnormally still for some time and, in valleys, cold air rolls down the hillsides and comes to lie under a layer of warm air. The refuse from our chimneys cannot rise but is trapped under a huge lid and accumulates to reach high concentrations in which it probably brews up and forms dangerous compounds which would not be found in more normal circumstances.

Air pollution is a monstrous social evil which can no longer be tolerated in civilized society. There is ample evidence that it is harmful and though a vast amount of detailed work is urgently needed to elucidate its effects, the abolition of pollution must not await the results of research. There must be no respite in the technological battle to abolish completely this shocking self-inflicted scourge of urban man.

— UNESCO
OPEN DOOR IN MOSCOW

AMERICAN NATIONAL EXHIBITION IN MOSCOW
WELTON BECKET & ASSOCIATES, ARCHITECTS & ENGINEERS
GEORGE NELSON, DESIGN DIRECTOR

Above: The erection of the 30,000-square-foot dome was around a 130-foot mast equipped with rigging at the center of the dome's floor. After a ring of aluminum panels was applied, these were lifted to a sufficient height to allow installation of another perimeter of panels. This section was then lifted for a third set of panels, and so on until the entire dome was raised. The clear span dome was then lowered and anchored to concrete piers spaced around the circumference of the floor. The dome weighs only 104,000 pounds. The patented construction of the dome is based on the mathematical discoveries and geodesic principles of R. Buckminster Fuller.
The final words have surely not been written on the American National Exhibition in Moscow which is scheduled to close on September 5, nor on the Soviet Exposition in New York which has closed on August 10. Both are full-scale exhibitions concerned with science, technology and culture and developed according to a reciprocal trade agreement between the United States and the Soviet Union which was signed in Washington on September 10, 1958. At that time, July 1959 was proposed as the opening date for the two shows.

But in November 1958, it became clear that no existing building in Moscow which could be made available for the United States exhibit was suitable. This meant that two buildings or 80,000 square feet of exhibition space had to be designed, constructed and then filled in a logical, splendid and meaningful way to present a broad picture of American life. The contract, formally assigning the industrial design firm of George Nelson and Company, Inc., with the task of designing all the indoor displays, coordinating, and in most cases designing all outdoor exhibits (exceptions are the automobile shows and Circa-rama), came on December 22—seven months before the proposed opening date. According to the designers, both American and Russian, there was general agreement that the fact of the exchange was of prime importance. Whether the shows were all-inclusive would not be important.

Indeed, the international events in connection with the opening of both exhibitions—the jet-propelled diplomats, the speeches and debates aired around the world—converted the sites into meeting grounds of leading policy makers, and of citizens of both nations who met each other for the first time and whose conversations went far beyond the contents of the exhibition. For a while, at least, the climate in Sokolniki Park was the same as it was at the New York Coliseum, though the exhibitions could not be more dissimilar.

The American approach, was to provide a series of images, the thousands that are necessary to give the broad extensive picture of

"JUNGLE - GYM" STRUCTURE has been designed for the display of about five thousand consumer products at the American National Exhibition. This display structure will be housed in a 50,000 square-foot glass pavilion building, one of the two main exhibition halls. Made of steel and aluminum, it is a two-level, modular system reaching from floor to ceiling and wall to wall of the building to provide maximum display space.

(Continued on page 28)
View of the Exhibition Hall with kiosks containing exhibition of American publications.

The fan-shaped Exhibition Hall with the geodesic dome in the foreground; at the far right is the "Family of Man" exhibit.
LEFT: Opened on July 25th in Sokolniki Park, a 1500-acre wooded recreational park which is 15 minutes by subway from downtown Moscow, the exhibition will be on view for six weeks. It comprises an area of 300,000 square feet (approximately two city blocks) which has been leased by the United States Government. The purpose is to increase understanding in the Soviet Union of the American people, the land in which they live and the broad range of American life, including American science, technology and culture.

Two main buildings are shown on the plan: a 50,000 square-foot glass pavilion (marked "Exhibition Hall") where some 5,000 products are housed in the unique "puzzle-gym" display structure; these products will include household appliances such as refrigerators, dishwashers, and other electrical equipment; home furnishings, a home workshop, sporting equipment, hi-fi, radio and a complete television studio, toys, garden equipment, cameras, kitchens where cooking demonstrations take place, a complete 5-room apartment and a painting exhibit.

The ALUMINUM DOME contains a sober presentation of how America lives, works and plays, with emphasis on science, research, education, health, labor, agriculture and other subjects.

Another group of Fiberglas reinforced-plastic structures in flower-like shapes—an innovation created by George Nelson—will cover three additional exhibits: Steichen's famed "Family of Man" photography collection, a clothing demonstration and an architectural exhibition under the direction of Peter Blake. Other units as indicated on Site Plan: "Circarama," Walt Disney's 360-degree film; automobiles; agricultural equipment; a model builder's house; a children's playground; voting machine; kiosks with publications, books and others with cosmetic demonstrations; a hi-fi test area; television color monitors and a boat display.

Moscow

RIGHT: The first all reinforced-plastic structures, free-form "parasols," were designed by George Nelson to provide pavilions for the American National Exhibition in Moscow. These are used here to shelter the famed "Family of Man" photography collection. Each structure is supported by a 16-foot column and the ceilings interlock to form the entire cluster—47 units in all. 10-foot panels surround this pavilion, and provide flexible display areas for some 300 pictures in the group.

EVENING SPECTACLE at the American National Exhibition. These glittering reinforced-plastic structures form a flower or parasol-like shelter for the fashion shows held there, as part of the overall exhibition.
The project was to create a functional automotive training center of approximately 65,000 square feet with an auditorium, a cafeteria, sales classrooms, technical training rooms, car display areas and an administration department on a site adjacent to a major freeway.

The auditorium and cafeteria were combined into one unit with the administration functions in the second unit, and the training and technical labs into the third. All were placed around a central display court and connected by covered passages.

The auditorium and cafeteria were roofed by a giant truss and placed on a platform surrounded by a moat of water. The entrance to the administration building consists of a series of steps over the water into the central garden court. The planned separation of activities tied together by the covered area ways was organized around the carefully landscaped court. The color schemes are a contrast of black, blue and silver. Construction is steel trusses, and concrete with glass window walls.
CORPORATION OFFICES

ARCHITECTS & ENGINEERS:
DANIEL, MANN, JOHNSON & MENDEHALL

SCULPTURAL CONSULTANT:
MALCOLM LELAND

INTERIORS:
MARIA BERGSON

OWNERS & DEVELOPERS:
GILBERT & ROTHSCHILD, INC.

The corner site gave the architects an opportunity to develop a high-rise structure with two visible facades. The functional requirements were for a 13-story overall height; subterranean and above-ground parking levels; a ground floor commercial area and a space specially designed for the headquarters of the client, the American Cement Corporation.

The client requested an architectural solution which would use concrete in an advanced structural technique, and at the same time incorporate the fluid and sculptural possibilities of this material. The project employs a T-form tower, ten stories high, resting on eight pillars, with a three-story base structure and garage occupying the entire site. Above the ground floor are two floors of parking and, at the fourth-floor level, a separate octagonal penthouse under a folded-plate roof provides private executive offices within a landscaped roof garden. The north and south walls of the tower are designed as a diagonal load-bearing grille wall—"X" shaped sections, each two-stories high, are poured with reinforcing steel in place in the mold and pinned ingeniously at all four corners—with a recessed glass curtain wall behind. The south facade receives sun protection in the shape of molded concrete sunfin insets within each "X" of the grille. The eastern wall overlooks a park through a glass curtain wall protected by sliding metal sun-screens.

Sculptural consultant, Malcolm Leland, retained by the architects, refined the basic "X" form of the supporting grille wall into a dimensional form. He also developed a second major grille on the building—that surrounding the second and third floor parking areas. In working with a sculptural concept for such a major structure, Leland feels that a sculptor must have an intuitive approach to architectural components to add to his basic knowledge of structure and building code requirements. Practical limitations are assimilated and become part of the intuitive approach with the final sculptural design incorporating into form and feeling such typical limitations as seismic and windload problems, methods of installation and erection, mold-making and casting, costs, ventilation, and sun control needs.

As a consultant, Leland is able to contribute individuality and human scale, contrasting markedly to the trite use of stock, machine-made components so much in current use. Working with light and shadow, he coaxes many elusive and subtle gradations from the surface of the form and ties the two-dimensional design into a unified compound of complex architectural ideas, directly expressed as a harmonious relationship of masses in three dimensions.
BOULEVARD FACADE BY NIGHT WITH BACK-LIGHTED VIEW OF DIAGONAL STRUCTURAL GRID WALL.

BELOW, EAST VIEW. THIS FACADE WILL OVERLOOK A PARK. CONTAINS GROUND FLOOR GARAGE ENTRANCE AND DEMONSTRATES T-FORM STRUCTURE OF THE TOWER WITH ITS TWO LOAD-BEARING GRID WALLS ON NORTH AND SOUTH FACADES. SUN PROTECTION IS GIVEN BY SCREENS ADJUSTABLE ON TRACKS OVER CURTAIN WALL.

SOUTH FACADE OF TOWER. SUN-FIN INSETS SHOWN IN PLACE WITH DIAGONAL GRID LOAD-BEARING WALL.
The object was to create an architectural environment to give aged people a place of dignity with which they could identify themselves with pride, and to provide a physical environment which would accommodate a wide range of interests in a village atmosphere. It was felt that since the old have witnessed several changes of architectural styles it was best to recapture the charm and the nostalgia through design and material selection rather than to copy their forms.

While the buildings will be composed of standardized units of several types, the facades will be varied to avoid monotony, giving each building an individuality of its own. Interior in the circular buildings will be of varied design. Distance will be obliterated by providing pleasant scenes and numerous seating areas along the way. Adequate parking within close distance of the units will be accomplished by several small landscaped lots instead of one large area. Many informal gathering places are offered. In all instances, interiors are level and accommodate wheelchair maneuvers, while outside areas are gently graded or ramped with steps being completely avoided. Interior furnishings are to be supplied by the occupant to strengthen a sense of belonging. Generous color schemes to suit the individual will avoid monotony. All units will be fully carpeted. Air conditioning, push button devices, extensive safety features, an efficient intercommunication system are planned for convenience and emergency. Landscaping will include ground cover, lawns, and an umbrella of many trees to diffuse the strong sunlight of the semi-arid region.

The general purpose of the project under the present administration is to give old people an opportunity to live in pleasant surroundings, where they can form new social roots and enjoy many planned activities.
Above: The topography presents a moderate sloping site which is disturbed as little as possible. The residential character of the project will be recalled by the residential community enveloping it. Materials will be masonry, wood and glass.

Left: A typical congregate building, whose units are prototype for the project. Each unit has a direct intercom hook-up with the hostess. Each building is sufficient for lounging and working spaces.

Legend:

A, B & C: NUCLEUS LIVING UNITS
D: PERSONAL CARE BUILDING
E: ONE BEDROOM APARTMENTS
F: EFFICIENCY APARTMENTS
G: ONE BATH—COTTAGES
H: TWO BATH—COTTAGES
J: MEDICAL UNITS, ADMINISTRATION, LOUNGE, DINING, KITCHEN, CRAFTS, ASSEMBLY, CHAPEL
K: STAFF APARTMENTS

Typical units 'a', 'b', 'c'.
HOUSE FOR A PLANNED COMMUNITY BY A. QUINCY JONES
AND FREDERICK E. EMMONS,
ARCHITECTS AND ASSOCIATES

FOR EICHLER HOMES
This unit is in one of the most successful of the planned home development enterprises. The obvious advantages of mass production used with taste and intelligence resulted in the creation of a superior individual and community environment.

The design vocabulary in the selection of materials, use of land and the planning of the individual houses in this community was made in order to establish a compatibility of character throughout the total neighborhood. The architects feel that in the area of the mass-produced houses, it is important to attain this unity. This particular house is built in the second unit of a community development in Sunnyvale, California. 192 houses have been built and sold in the two units. 107 houses are to be built in the third unit during the remainder of this year. The total community has been planned with 299 homes and when completed will contain a community center, elementary school site, commercial facilities and several church sites.

The house illustrated is one of five models and has 1661 square feet of enclosed livable space. The protected entry garden is enclosed in a manner to make outdoor living possible for the majority of the year. This enclosed area provides the space for infant play under the supervision of the mother with little worry of wandering off the property. The house is of dry construction with post, beam and two-inch tongue and groove construction. Heating is hot water radiant heat with copper tubing in the floor slab. The plan was developed to provide maximum use of the individual lot, and still respect the building setbacks as established by the planning commission.

This house in the community provides a compact four bedroom wing. In some cases, the fourth bedroom is used as a study with an excellent relation to the entry garden. The direct access to this room through the sliding door from the entry garden permits many uses of the room, such as home office, quiet study, hobby room, guest room and family bedroom. There is direct access to the second bath from the outside.

(Continued on page 28)
The site is a plateau high up on the side of a canyon, with a view in three directions. Around the plateau are natural wooded slopes to the street below.

The basic requirement was for a somewhat formal living space. It was desired to achieve a degree of elegance by relationships rather than by the use of many costly materials. The owners' bedroom is actually a study end of the living room with a sliding wall as separation, and a sleeping alcove. Adjoining is a dressing area and large bath with patio. The dining end overlooks a grove of beautiful trees. The kitchen is open but can be closed off with folding panels. There are two children's rooms and a room that can be used for private study, maid or guest, with another bath. There is considerable indoor planting to integrate with outdoor areas.

The construction is a modular steel beam and steel tube column system; concrete slab floor with terrazzo, carpet and vinyl finishes; wood roof joists and stud filler walls; exterior plaster and interior drywall finishes.
A BATH HOUSE BUILDING BY SMITH AND WILLIAMS, ARCHITECTS; EDWARD HUNSTMAN-TROUT, LANDSCAPE ARCHITECT

The purpose of this project was to create a swimming park rather than the concrete-paved, sterile enclosure usual in this type of facility. Designing within a limited budget, the architects achieved a beautiful pavilion character in the pool building. Instead of "poking holes in the wall," or for privacy's sake using clerestory windows, it was decided to glaze the entire wall facing the pool, and to avoid the monotony of a long expanse of glass by alternating frosted glass panels in white, opal and blue, with several of the office panes in clear glass to permit supervision by one person.

Glazed structural tile walls separating the shower and toilet areas from the dressing rooms not only give an immaculate look to the interior but considerably cut the cost of maintenance. The low-maintenance factor was carried on by a large-chip terrazzo floor and a softly colored concrete slab floor. This slab extends past the glass wall, forming a wide sitting area facing the swimming pool, shaded by a wood trellis, from which the pool deck is reached by wide concrete steps which serve as "grandstand" on special occasions for swim meets and other collegiate sporting events.
This small building for six psychiatrists has been converted from a residence and now contains a waiting room and reception area, six consulting offices, public and private rest rooms and a pantry for the doctors' use. The project was completed with the minimum of structural changes. Soundproofing was provided by doubling the partitions between rooms and inserting an insulating blanket core, with the partitions being finished with ash paneling.

The remainder of the walls is plaster painted off-white. The ceiling over the reception area has been lowered and finished with the same fir boarding as that over the outside entrance, thus creating a continuous plane overhead. A screen of aluminum honeycomb cellular construction separates the entrance door from the waiting room. The rooms, though small, function well and give a feeling of spaciousness and repose.
The new reactor building for the University of Washington has been designed to train students in the operation of nuclear power plants and also to serve as a research facility for several of the departments of the College of Engineering.

Placed between existing buildings in a large triangular site and adjoining a wide exhibition plaza, the new structure provides a natural focal point for the engineering building group. The broad deck surrounding the upper portion of the structure will be used for viewing the reactor in operation as well as the inspection of outdoor exhibits which will be sponsored by the Engineering Department.

The natural slope of the site, northwest to southeast, permits the logical location of the reactor below grade at the campus pedestrian approach, and level with trucking and service, thus surrounding the project by adjunct spaces. Those directly related to its research function open into the reactor room, while others, shops, offices, and graduate classroom, are grouped outside the control area in order to receive natural light and view. Sliding glass doors permit direct view and access to the control room from the classroom for lecture-demonstrations.

The building structure is entirely of reinforced concrete. Non-bearing partitions are expanded shale block. The principal room is spanned by four-foot wide precast concrete channel slabs resting on ten-inch thick poured beam-walls which also support the steel beam-rails of a traveling five-ton crane. The sloping beam-walls are supported and braced by a heavy haunch beam running perpendicular to them.
"Handweaving today deals mostly with decorative fabrics. What I am trying to do is to keep fabrics intended for practical use as useful as possible. I try not to obscure their usefulness by emphasizing decorative elements, that is, I try to keep them as anonymous as possible. My concern with formal elements of composition I try to use in concentrated form in my woven pictures which are useless, of course, in any practical sense." In her "useful" textiles, designed to be produced on machine looms, Mrs. Albers has experimented with a number of newly developed fibers, among them Fiber-glas. When she emphasizes the anonymous aspects of her useful fabrics she also implies a desire for a timeless one, as opposed to an interest in latest fashion which invariably is soon replaced by another fashion. This phase of her work is mainly related to an architectural environment. And in this context she quoted Paul Klee discussing some weaving done at the Bauhaus: "After all, textiles are serving objects." And Mrs. Albers added "he meant to give us a warning not to make fabrics that are too independent but to make fabrics that assume their proper place in the surroundings."

Anni Albers' work in weaving which transforms her material, various strands of colored threads, into a formal visual experience, resembles painting in many ways: the choice of the palette, the structure, texture, and the invented surface tension within the formal concept, in order to construct a spatial environment in terms of the medium. This medium demands a high level of organization to form an ordered pictorial vision while being unable to view the entire work in progress. She employs what is generally not considered a "fine art" medium, but a craft medium, to produce pictorial art.

—BERNARD CHAET
Fantasy in Steel, Concrete, and Broken Bottles

Jules Langsner

"A man has to be good good or bad bad to be remembered," an Italian tile setter by the name of Simon Rodia once told this writer. The lone builder of three astonishing steel and concrete towers soaring above the industrial section of Watts on the outskirts of Los Angeles, Simon, or Sam, as he prefers to be called, stands an excellent chance of being remembered.

The towers, as fanciful as an Arabian Night's tale, stand 104, 100, and 80 feet high within a narrow triangular enclosure. At first glance, from a couple of hundred yards away, the colling, open-frame towers, rising to delicate pinnacles, suggest the golden stupas of Siam. As one approaches closer, the spider-web interlacements with which Simon Rodia constructed this fantasy in steel and concrete are discernible.

Arriving at the site, particularly on a sunny day, the towers shimmer with iridescent color. Encrusted in the cement are thousands upon thousands of fragmented bottles, broken dishes, bits and pieces of luminous objects, combining to produce an effect of Oriental splendor. On entering the enclosure, one discovers a series of loggias, fountain-like structures, meandering pathways, free-standing sculptural forms, imbedded in the surface, wherever one turns, improvised designs, endlessly varied, composed of the refuse of a civilization.

Nothing too commonplace, too mundane, too graceless for Simon Rodia. Here are incised patterns made with jelly molds, sea-shells, kitchen utensils, tools, machinery, corn cobs, odds and ends of every conceivable kind. A tour de force of ready-mades to gladden the heart of Marcel Duchamp. Indeed, the Watts Towers constitute a remarkable instance of Surreal folk art, their closest equivalent the Dream Palace built of colored stones by the French postman, Ferdinand Cheval.

Both Cheval and Simon Rodia were men of humble origins, without sophistication in the arts, without historic models to inhibit the play of their imaginative fancies. Both were obsessed with the need to create visible monuments to survive their mortal selves. In talking with me Simon Rodia expressed the longing to be remembered. He spoke admiringly of the heroes he read about in his 1911 edition of the Encyclopedias Britannica: Alexander the Great, Julius Caesar, Joan of Arc, Amerigo Vespucci, and Buffalo Bill. After completing his Dream Palace, Ferdinand Cheval spent eight years building a fantastic tomb for his burial.

Curiously, both Cheval and Rodia spent 33 years of unremitting labor on the construction of their masterworks. Cheval gathered his colored stones on his daily rounds, carrying them in his post bag. Rodia, gunny sack in hand, roamed the neighboring junk yards, or went by trolley to the beach to gather sea shells. Both were inspired and sustained by a vision, a vision to which they devoted their lives, and which made them, in the eyes of their neighbors, the butt of ridicule. Simon Rodia once remarked, "Some of the people think I was crazy and some people said I was going to do something."

Single-handed, without assistance of any kind, without consultation, Simon Rodia proceeded "to do something." Without consultation—that turned out to be the fly-in-the-ointment. The Towers do not conform to the building regulations of the city of Los Angeles. Along about 1948 the Towers came to the attention of the inspectors of the Building and Safety Department of the city. Clearly these were not buildings, nevertheless the inspectors were impelled to regulate them.

By 1948 the three Towers were essentially completed, construction having started in 1921. Simon Rodia blithely ignored the inspectors on their visits, waving them aside as he swung aloft, bucket in hand, climbing the Towers with the agility of a jungle cat. Riled by this sanguine disregard of their authority, the officials bided their time, inspecting the Towers with spy-glasses to determine their "safety" at the higher reaches.

In 1959 condemnation proceedings were initiated. The Towers were declared a menace to life and limbs. By this time Simon Rodia had disappeared from the scene. Having finished his work, he put a lock on the gate, and left to visit relatives. Now a resident of Martinez, California, in his eightieth year, he refuses to participate in the battle to preserve his work. He has always shied away from public appearances, on one occasion fleeing a television studio as he was about to go on the air.

The Towers have come into the possession of two youthful admirers hopeful of preserving them as masterworks of folk art. The condemnation action has been directed against the present owners supported by a community-wide committee of artists, critics, museum directors, and art lovers. Protracted hearings have been held. Under cross-examination it was discovered none of the city inspectors had training as metallurgists and their background in structural engineering was negligible at best. The substance of their evidence was based on conjecture rather than precise structural analysis—steel reinforcement was rusted here, cement was cracked some place else, never mind the fact the Towers have survived earthquakes and wind storms of hurricane velocity.

At this writing, the future of the Towers is uncertain. Both the city and the owners have agreed to submit the structures to independent testing by scientists and engineers. Cables from a hydraulic cylinder are to be attached to some 60 members and submitted to a maximum pull of 10,000 pounds, equivalent to 13 pounds per square foot. Stress curves are to be plotted as the pull is increased, the maximum pull to last five minutes. If the Towers survive, they presumably are to be allowed to stand.

This may appear to be an equitable solution, but in the view of the writer a dangerous precedent has been set. The Towers are works of art. (Continued on page 28)
For the three new Case Study Houses

Designed by Killingsworth, Brady and Smith, architects

The following are specifications developed by the architects for the three new Case Study Houses and represent a selection of products, on the basis of quality and general usefulness, that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified." As the houses progress, other specifications will be added.

WEST COAST LUMBERMEN'S ASSOCIATION

Framing for the three houses will be Douglas fir. This conventional method is used because of its economy and flexibility. Vertical members are 2 x 4 and 16" O.C. Horizontal combination rafter and ceiling joists are 2 x 10 at 16" O.C.

GLADDING McBEAN & COMPANY

Permanence and quality were prerequisites in the tile work. For this reason, the tiles in the baths and the wall above the sunken tub will feature Gladding Mcbean tile, in House "A."

ARCADIA METAL PRODUCTS

Sliding doors are used throughout the three houses to provide indoor, outdoor living. These units were selected for their "machine-like" precision and trouble-free operation. The doors are 10'-0" in height and varying width, and feature the inside screen.

DOUGLAS FIR PLYWOOD ASSOCIATION

The beams on the exposed framing will be glue laminated. These have been selected so that finer detailing and long spans may be used without the problems of checking and twisting. Texture 1-11 is used for exterior finish on House "B." This handsome, easily applied material was selected for its delicate, well defined texture, which compliments the simple preparations of the building.

CHALLENGER LOCKS

Challenger Locks will be used on the project. They have been selected because of their excellent design and simplicity of operation. The precision of engineering and unobtrusive forms make them particularly suitable for quality installation.

POMONA TILE MANUFACTURING COMPANY

The selection from Pomona Tile to be used in House "C" will be made from a wide variety of colors, surfaces, sizes and shapes. The product's durability and maintenance qualifications make it ideal for extensive use in kitchen and bathroom installations.

PALOS VERDES STONE

In House "C" Palos Verdes Stone is featured in a floor to ceiling panel at the fireplace face. To further accent the unusual character of the stone it will be recessed 2" behind the plane of the hardwood panels on either side.

THERMADOR ELECTRICAL MANUFACTURING COMPANY

Built-in kitchen appliances will be by Thermador. These appliances offer an exceptional selection of models, combined with fine high styling which will complement the walnut kitchen cabinets.

CALIFORNIA REDWOOD ASSOCIATION

Redwood was mandatory for House "A." The intimate courtyards and gardens will be greatly enhanced by the beauty and warm color of the redwood. The vertical boarding will provide a fine finish for the simple planting of bougainvillea, bignonia violacia and other planting associated with the La Jolla area.

TRADE-WIND FANS

Exhaust fans throughout the houses will be by Trade-Wind. These have been selected for their handsome, unobtrusive appearance, as well as their trouble-free operation.

THE MOSAIC TILE COMPANY

Mosaic Tile has been selected for House "B." This fine, warm textured material is used crossing the reflecting pool, through the entry hall, the loggia, and extending into two small intimate courtyards.

FANTASY—JULES LANGSNER

(Continued from page 27)

No consideration was given by the city to the thought of preserving an artistic heritage. Instead of the city concerning itself with how to maintain the Towers, the officials have directed their efforts toward their destruction. An aesthetic creation, by its very nature, is not likely to conform to the regulations of a building code designed for habitations. But the Towers are not habitable and the only weight they support is their own diminishing skeleton as they rise to the sky. Whatever the outcome of the tests, it is to be hoped the present owners will insist on the preservation of the Towers, by court action if necessary. Meanwhile it is incumbent on the city of Los Angeles to initiate measures to maintain its artistic treasures for future generations, and put an end to vandalism by bureaucracy.

HOUSE—A. QUINCY JONES AND FREDERICK E. EMMONS

(Continued from page 21)

The kitchen is located to provide dining experiences of four different kinds, the informal family and children dining in the multi-purpose room, the more formal dining in the dining space at the end of the living room, the protected outdoor dining in the entry garden and dining in the rear yard. The various family living spaces, both inside and out, can be opened to each other to give the maximum variety in living experiences.

OPEN DOOR IN MOSCOW

(Continued from page 11)

American life. This complicated assignment—to give physical expression to these ideas—involved the use of many techniques, including films, photographs; structural design that would enable vast amounts of products to be seen from many angles; the actual choice and display of similar items to simplify and make credible an image; people to be present wherever possible to demonstrate a camera, sewing machine, washing machine, or complex television equipment, anything that can be shown to create the picture as it is known somewhere in the United States. The premise is that the typical or average, in terms of this broad scope, cannot be assessed logically.

In working out problems of coordination with industry and government necessary in a full-scale international exhibition—and this is in addition to coping with nightmare construction delays (there was a seven-week delay in Moscow)—the designer's image shifts from innovator to diplomat and trouble-shooter until the job is completed or the critics have finished writing their pronouncements.

ARLENE HANNES

MUSIC

(Continued from page 7)

Krenek, like Hindemith, has been a formalistic master, but Krenek has carried his formalistic conceptions beyond the scope of music. I believe that in any art the native experience, the idiomatic tradition which is natural and native to the individual must come first; it must be received, it cannot be imposed. The formalistic, however imposing of itself, cannot take precedence, cannot direct the art to live. It may be for this reason that Krenek's sensational first opera, the so-called jazz opera Jonny Spielt Auf, survives as one of the historical artifacts of the European discovery of jazz, while Kurt Weill's musically less pretentious shows, The Threepenny Opera and The Rise and Fall of the City of Mahagonny, which do not borrow jazz but fully involve themselves with it, still hold the stage. They do not exist to display jazz, but jazz is the medium of their dramatic purpose.

There is a great temptation to formalism, to inventing rationalizations which will determine consequences. How many August French composers so lately admired, who are now merely historical, pursued
Blue as the sky above and symbolic of the permanence of faith

Perhaps only in the medium of ceramic tile can such effect result. Certainly, only the Mosaic Harmonitone Palette gives the designer the breadth and depth of color, texture, and total surface quality that freedom of design requires. And, the permanence of his work he can take for granted.

THE MOAISC TILE COMPANY

America's largest manufacturer of ceramic tile
Member, Tile Council of America, Inc. and The Producers' Council, Inc.

SHOWROOMS & WAREHOUSES:
Los Angeles, Fresno, Portland, Salt Lake City, San Diego, San Francisco, Santa Clara, Seattle, N. El Monte
REPRESENTATIVE: Spokane
DISTRIBUTOR: Honolulu
PLANTS: Corona and El Segundo, Calif.

For free estimates on Mosaic Tile, see your yellow pages for your Tile Contractor, Ceramic.

ST. ANDREW'S CHURCH, MEDORO BEACH, CALIF. ARCHITECTS: ARNOLD & BOWIE
TILE CONTRACTORS: BEVERLY HILLS TILE COMPANY PHOTO: DUGAN
PLATE NO. 947
...next time specify averycolor

for your color renderings!

AVERYCOLOR prints stay flat when dry mounted...because they are specifically made to meet the needs of architects and designers who require top-quality, economical color prints from renderings or artwork. You can get more accurate color rendition...with longer lasting, non-glare AVERYCOLOR prints. Write or phone now for a copy of our new brochure and price list.

avery color corporation
1529 N. Cahuenga Blvd./Hollywood 28
Hollywood 5-7193

ARTS & ARCHITECTURE

MUSIC
(Continued from page 28)

a formalism derived from Wagner and tried to impose these heavy borrowed formalities upon the tradition that runs so freely French from Couperin through Berlioz and Debussy, that tradition of clarity, that Impressionism, the eye within the ear.

Krenek has recorded Sestina (Columbia Epic) with the assistance of the Fromm Foundation, that wholly admirable one-man organization that works and spends for the benefit of contemporary music. On the other side of the record is the Lamentations, sung with utmost beauty by the choir of the Dresden Choir School. The recorded Sestina, a thoroughly adequate performance, holds the ear in direct inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture.

Krenek has recorded Sestina (Columbia Epic) with the assistance of the Fromm Foundation, that wholly admirable one-man organization that works and spends for the benefit of contemporary music. On the other side of the record is the Lamentations, sung with utmost beauty by the choir of the Dresden Choir School. The recorded Sestina, a thoroughly adequate performance, holds the ear in direct inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture.

Krenek has recorded Sestina (Columbia Epic) with the assistance of the Fromm Foundation, that wholly admirable one-man organization that works and spends for the benefit of contemporary music. On the other side of the record is the Lamentations, sung with utmost beauty by the choir of the Dresden Choir School. The recorded Sestina, a thoroughly adequate performance, holds the ear in direct inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture.

Krenek has recorded Sestina (Columbia Epic) with the assistance of the Fromm Foundation, that wholly admirable one-man organization that works and spends for the benefit of contemporary music. On the other side of the record is the Lamentations, sung with utmost beauty by the choir of the Dresden Choir School. The recorded Sestina, a thoroughly adequate performance, holds the ear in direct inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture.

Krenek has recorded Sestina (Columbia Epic) with the assistance of the Fromm Foundation, that wholly admirable one-man organization that works and spends for the benefit of contemporary music. On the other side of the record is the Lamentations, sung with utmost beauty by the choir of the Dresden Choir School. The recorded Sestina, a thoroughly adequate performance, holds the ear in direct inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture. The best of it is a fascinating study in pitched sonorities, something between the spot-and-line inversion to the thickness of the texture.
O Lord, for I am in distress . . . " The effect of the entire First Elegy is dusty and withdrawn, statement of a condition past despair.

The Third Elegy begins in a great bass solo, Quaerimonia (Complaints), with interjections by the choir marking the successive letters of the verses. The tenor joins, then the second bass, then second tenor, a crescendo of despair impelled only by the elaboration of parts, until finally the women's voices enter, no more than the heightening of register giving the effect of a great cry: 'Misericordiae Domini (It is of the Lord's mercies that we are not consumed), to introduce the Sensus Spei (Perceiving of Hope). And the high solo voices of the women drive forward the feeling of crescendo which does not cease until the bass solo reenters alone: 'Thou drewest near in the day that I called upon thee: (falssetta thou saidst'): and the choir joyfully answers: "Ne timeas (Fear not.)" Then follows the Solacium (Compensation). And I must confess that for me the Solace or Consolation when the most intense and unsatisfactory stage of this work is where the church, but tragic and purgative.

After the tripartite Third Elegy (Quaerimonia, Sensus Spei, Solacium), the work ends with the Fifth Elegy, the Prayer of the Prophet Jeremiah. Except the Quaerimonia, Stravinsky has composed no greater music than the withdrawn, tense, inward setting of this identity. The entire work is not consolatory, as is now expected of the church, but tragic and purgative.

Although Stravinsky once gave me to understand in a letter—before we were better acquainted—that his works are all of equal merit, I have never believed this, and I am sure that if he believed it he would long since have given up composing. In the same way I am sure that if he had ever let himself believe that the majority of the compositions of his long middle period were less than those of his youth, up to, say, Nosces, he would have perished as a composer of the loss of nerve which has destroyed many of his gifted contemporaries. As I see it, the Symphony in Three Movements represents a crisis, a determination to involve himself once more with utterly serious matters. Victory came with the achievement of Orpheus and the Mass. When I wrote him to that effect, though perhaps less bluntly, I received in reply the very brief letter I have mentioned:

Since then my once reluctant admiration has increased to wonder. At a time when the majority of intelligent men become more and more fixed in their prejudices, Stravinsky accepted and took over the principle of composition that stood in popular awareness as the chief distinction, though in fact it is not, of his chief rival before posterity, Arnold Schoenberg, ending a dichotomy so unyielding that the two composers had lived together in the same city twenty years without communication. To have done this with some type of the doubletalk practised at first by his critical admirers in their metamorphoration would have been easy enough. Stravinsky did not do so. Death had prevented any personal reconciliation, and Stravinsky indulged in no false sentimental gestures. The best record of his acceptance and the exact line of his personal and creative reserves as well as the distinction between the influences of Schoenberg and of Webern, have been recorded by his subsequent music. Instead of subordinating himself to the "principle" and using it to rationalize the esthetic outcome, Stravinsky adapted it to himself. With this lever he has reconquered the musical world, while increasing his mastery to such a pitch that to compare the Cantata, which first showed the influence of these new ideas, with the Canticum Sacrum and Agon, and these in turn with Threni, is to draw a line straight upwards.

"What are the influences on the Threni then, since the main critical point about any new work of Stravinsky's seems to be to identify the 'influences'?" Robert Craft asks in his notes. He himself lists several: Krenek's Lamentations; the quartet in Gesualdo's Aestimatus sum, that sombere, despairing lament for Holy Thursday of Passion Week; Stravinsky's own Renard, Nosces, Orpheus. Craft discusses also some cross-references between Threni and its liturgical predecessor, the Canticum Sacrum.

As a sounding whole, a one-piece conception, which it is for all its three movements, Threni could not have existed without the ballet Agon, or the Mass, which forms with Orpheus the double-pillared gateway to Stravinsky's "late works." As an act of the spirit I believe that Threni proceeds out of a deeper reevaluation of the elegiac process in his Symphonies for Wind Instruments, that precious and dedicated art of his earlier creative lifetime, the recension of which during the later 1940's seems to have opened the way at last to that direction from which during the long middle period he had seemed a little to draw back. As with Beethoven, the display work of the middle period replaced the inward drama, towards which, at the end, a long creative evolution will recur.

How superficial Beethoven's Apassionata compared with the fire that breaks upon the long-sustained fugal withholding of the A Flat Sonata! With all the critical point about any new work of Stravinsky's seems to be to identify the 'influences?" Robert Craft asks in his notes. He himself lists several: Krenek's Lamentations; the quartet in Gesualdo's Aestimatus sum, that sombere, despairing lament for Holy Thursday of Passion Week; Stravinsky's own Renard, Nosces, Orpheus. Craft discusses also some cross-references between Threni and its liturgical predecessor, the Canticum Sacrum.

As a sounding whole, a one-piece conception, which it is for all its three movements, Threni could not have existed without the ballet Agon, or the Mass, which forms with Orpheus the double-pillared gateway to Stravinsky's "late works." As an act of the spirit I believe that Threni proceeds out of a deeper reevaluation of the elegiac process in his Symphonies for Wind Instruments, that precious and dedicated art of his earlier creative lifetime, the recension of which during the later 1940's seems to have opened the way at last to that direction from which during the long middle period he had seemed a little to draw back. As with Beethoven, the display work of the middle period replaced the inward drama, towards which, at the end, a long creative evolution will recur.

How superficial Beethoven's Apassionata compared with the fire that breaks upon the long-sustained fugal withholding of the A Flat Sonata! With all the
Currently Available Product Literature and Information

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To order a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Art's & Architecture Publishers, Inc., 1410 N.W. Morrison Street, Portland 5, Oregon, as rapidly as possible. Items preceded by a check mark indicate products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

New This Month

(346a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled "Douglas Fir lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joints and looks, and framing with several virtual examples of each conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 410 S.W. Morrison Street, Portland 5, Oregon.

(350a) Appliances: Thermador presents two new brochures: the 14.2 cu. ft. Refrigerator-Freezer furnished in one brochure with features of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's "Built-In" Electric Ranges. The special features of the Built-In Electric Ovens, such as the Air-Cooled Oven, durable rotisserie and designed aluminum Broiler tray, are shown. For a copy write to: The Thermador "Masterpiece" Brochure, Electric Cooking Top, Portland.

(352a) Sliding Doors & Windows: The product line of Bellevue Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed functionally planned commercial buildings and residences. For a 16-page informative catalog write to: Bellevue Metal Products, Dept. AA, 501 S. Acacia Avenue, Fullerton, California.

(327a) Sliding Doors & Windows: The product line of Bellevue Metal Products and aluminum sliding doors and a steel rolling door are used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature low weight pile weatherstrip for snug anti-rattle fit; bottom with height adjustors at front and back; cast bronze or aluminum frame and custom designed locks. Doors can always be locked securely and have safety bolt to prevent accidents. Catalog and price list are available on request by writing to Greenwood Metal Products, 1314 E. First Street, Los Angeles, California.

APPLIANCES

(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryer with complete flexibility in the selection of front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten attractive features including being water-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications are available on request. Waste King Corporation, 1000 East 59th Street, Los Angeles 59, California, L12100-3-0161.

ARCHITECTURAL POTTERY

(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, and urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1959 Trail Blazer Award by National Home Fashion League. Has been specified by architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates a comfortable planted areas. Totem sculptures available to any desired height. Write for some custom work.

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork specializing in all woodwork for houses, factories, stores, churches and banks. Large and complete shop facilities afford a complete individual work from small specialty shops to complete departments in large stores. Experienced staff to dispose technical or structural problems, and to render information. Laurel Linn Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DECORATIVE ACCESSORIES

(421a) Contemporary Clocks and Accessories. Attractive foliochrophoric clocks, crisp, simple, unique designs; modern furniture accents; lastex wire lamps, and bubble lamps. George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(337a) Contemporary Serving Accessories. A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in infinite ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, etc. Design directors: La Garde Tackett, Imported by Packard International. Distributed by Richard Morgenthaler, 225 Fifth Avenue, New York, New York.

FABRICS

(307a) Fabrics: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel rolling door used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature low weight pile weatherstrip for snug anti-rattle fit; bottom with height adjustors at front and back; cast bronze or aluminum frame and custom designed locks. Doors can always be locked securely and have safety bolt to prevent accidents. Catalog and price list are available on request by writing to Greenwood Metal Products, 1314 E. First Street, Los Angeles, California.

FURNITURE

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by noted artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eke Kris tenсен. Information on special f eatures of this Technical Bulletin have already been mailed to a select list of telephone or writing: Quality Block Producers, Attn: California, the Bulletin is the first of its special features of th e Bilt-In Electric Cooking Tops: The product line of Bellevue Metal Products is now Protectiv e Coatings for Exterior Sur­faces of Concrete Block Walls. New This Month

LANDSCAPING

- MAGAZINE OF HUMAN GEOGRAPHY illustrated articles on:

ARCHITECTURE CITY PLANNING HIGHWAY LAYOUT LANDSCAPING RURALISM CLIMATE BOOK REVIEWS FOREIGN COMMENT $1.00 A COPY 3 ISSUES A YEAR for sample copy write:

LANDSCAPE P.O. BOX 2149 SANTA FE N.M. EK

32 Arts & Architecture

(117a) Contemporary Fabrics: Information on one of the best lines of contemporary fabrics by pioneer designer, Angelo Testa. Includes hand finished cottons and sheers, woven design and correlated woolen solids. Custom printing offers special colors on individual fabrics. Large and small scaled patterns plus a large vari-ety of desirable textures furnish the sonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by noted artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eke Kristensen. Information on special features of this Technical Bulletin have already been mailed to a select list of telephone or writing: Quality Block Producers, Attn: California, the Bulletin is the first of its special features of the Bilt-In Electric Cooking Tops: The product line of Bellevue Metal Products is now Protectiv e Coatings for Exterior Surfaces of Concrete Block Walls. New This Month

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by noted artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eke Kristensen. Information on special features of this Technical Bulletin have already been mailed to a select list of telephone or writing: Quality Block Producers, Attn: California, the Bulletin is the first of its special features of the Bilt-In Electric Cooking Tops: The product line of Bellevue Metal Products is now Protectiv e Coatings for Exterior Surfaces of Concrete Block Walls.
Swedish Furniture. Outstanding de­

fornia.

other noted architects and designers

For further information, catalog and

Hovmand Olsen and N. M. Koefoed.

annual Danish Furniture Exhibition;

Selected Designs, Inc., 9276 Santa

trated brochure. Laverne, 160 East

work and carefully selected imported

pecially screened series of coo rdi­

ninated lighting and accessories; meticu­

ular applications; exclusive Re-lamp-a-lite

(119a) Recessed and Accent Light­

(325a) Kaiser Aluminum, for Prod­

uct Design & Manufacture: A new

24-page booklet containing up-to-date

information on Kaiser Aluminum mill

products and services is now avail­

able. Includes data on aluminum al­

loys, forms, properties, applications and

availability. An abundance of tables and charts throughout provides

convenient reference material. Book­

ket may be obtained from Kaiser

Aluminum & Chemical Sales, Inc.,

Industrial Service Div., Dept. AA,

1924 Broadway, Oakland 12, Cali­

fornia.

(355a) A new exterior body and

trim finish which gives a two years additional life is available from

W. P. Fuller & Company. This new

paint, called "Fuller High Base Paint," gives a longer life of freshness and

brilliance which lengthens the repaint cycle. Color card and data sheets may

be obtained from W. P. Fuller & Com­
pany, 222 North Avenue 53, Los An­
gles 54, California.

(300a) Home Furnishings: A series of

brochures illustrating its new line

of decorative accessories is now avail­

able from Raymor. Clocks, wall decor,

Scandinavian and domestic furniture,

lighting, occasional furniture and

many artware and decorative accents

are among the units newly cataloged.

All literature is available to the trade

upon written request on official

letterhead. Inquiries should be ad­

dressed to Raymor, 225 Fifth Avenue,


(331a) Industrial Equipment: For shop

and plant areas—Borgo-Hall ad ­

ditional electrically heated shop equip­

ment, Lyon lockers, Royal industrial

and cafeteria seating, GR Soundex

partitioning, steel or wood floor-to­

ceiling walls. Large warehouse stocks.

Display facilities available to archi­

tects and their clients. Write to The

Hart-Cobb-Carley Company, 4329

South Yates Avenue, Los Angeles 22, California.

THE MAGAZINE

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please enter my subscription for ________ year(s). My $____________________ check is attached.

NAME

ADDRESS

CITY....... ZONE STATE

OCCUPATION

DOMESTIC RATES

1 Year $ 5.00

2 Years $ 9.00

3 Years $12.00

FOREIGN RATES

1 Year $ 6.50

2 Years $12.00

3 Years $15.00

arts & architecture

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Heaven Edwards & Staff Agency

100

3105 Wilshire Boulevard, Los Angeles 5 • DU 8-0493

he Exposition is the climax of the

National Home Show, with a special

theme of "Outdoor Living." The

International Design Center, Em­

bassy Row, Los Angeles, will serve

as headquarters. The Home Show

will feature more than 150 exhibi­

tors of furniture, lighting, heating,

cooling, fabrics, carpets, fabrics, and

er涑ur design.

ACTIVITY

We are national manufacturers of building construction materials located near

Indianapolis, Indiana.

We are going to hire a man of action who has confidence, enthusiasm

and who can create the sale of our products in the California area. Products

currently being used in our nation's most modern buildings.

Architectural or Engineering experience backed by natural mechanical ability

essential.

Starting Salary $7,200 to $12,000

Companv Absorbs Agency Fee

Interviews by

Pat Averett

Helen Edwards & Staff Agency

3105 Wilshire Boulevard, Los Angeles 5 • DU 8-0493

The Racon Boiler is made in four

sizes and is used in many types

of heating applications: For detail

booklet write to: Racon Heating & Cooling Cor­

poration, 705 Kiler Road, Santa Clara, California.

LIGHTING Equipment

(326a) Built-In Vacuum Cleaning

System: Highly efficient built-in cen­
tral vacuum system for residences,

institutions, and light commercial

buildings. System features inlets in

each room on wall or floor to allow

easy reach with the hose and its at­
	tachments. From the inlets, tubing

dressed to Raymor, 225 Fifth Avenue,


For complete details write Wasco Pro­

ducts, Inc., 93F Fawcett St., Cam­

bridge 35, Massachusetts.

MISCELLANEOUS

(326a) Kaiser Aluminum, for Prod­

uct Design & Manufacture: A new

24-page booklet containing up-to-date

information on Kaiser Aluminum mill

products and services is now avail­

able. Includes data on aluminum al­

loys, forms, properties, applications and

availability. An abundance of tables and charts throughout provides

convenient reference material. Book­

ket may be obtained from Kaiser

Aluminum & Chemical Sales, Inc.,

Industrial Service Div., Dept. AA,

1924 Broadway, Oakland 12, Cali­

fornia.

(325a) Lighting Equipment: Sky­

dome, basic Wasco toplighting unit.

The acrylic plastic dome floats be­
tween extended aluminum frames.

The unit, factory assembled and

shipped ready to install, is used in

several Case Study Houses. For comple­
te details write Wasco Products,

Inc., 93F Fawcett St., Cam­

bridge 35, Massachusetts.

(325a) Lighting Equipment: Sky­

dome, basic Wasco toplighting unit.

The acrylic plastic dome floats be­
tween extended aluminum frames.

The unit, factory assembled and

shipped ready to install, is used in

several Case Study Houses. For comple­
te details write Wasco Products,

Inc., 93F Fawcett St., Cam­

bridge 35, Massachusetts.

(326a) Commercial, created by Denmark's

manufacturing Corporation, 2229 4th

Avenue, New York 22, New York.

(300a) Home Furnishings: A series of

brochures illustrating its new line

of decorative accessories is now avail­

able from Raymor. Clocks, wall decor,

Scandinavian and domestic furniture,

lighting, occasional furniture and

many artware and decorative accents

are among the units newly cataloged.

All literature is available to the trade

upon written request on official

letterhead. Inquiries should be ad­

dressed to Raymor, 225 Fifth Avenue,


(331a) Industrial Equipment: For shop

and plant areas—Borgo-Hall ad ­

ditional electrically heated shop equip­

ment, Lyon lockers, Royal industrial

and cafeteria seating, GR Soundex

partitioning, steel or wood floor-to­

ceiling walls. Large warehouse stocks.

Display facilities available to archi­

tects and their clients. Write to The

Hart-Cobb-Carley Company, 4329

South Yates Avenue, Los Angeles 22, California.

THE MAGAZINE

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please enter my subscription for ________ year(s). My $____________________ check is attached.

NAME

ADDRESS

CITY....... ZONE STATE

OCCUPATION

DOMESTIC RATES

1 Year $ 5.00

2 Years $ 9.00

3 Years $12.00

FOREIGN RATES

1 Year $ 6.50

2 Years $12.00

3 Years $15.00

arts & architecture

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Heaven Edwards & Staff Agency

100

3105 Wilshire Boulevard, Los Angeles 5 • DU 8-0493

The Racon Boiler is made in four

sizes and is used in many types

of heating applications: For detail

booklet write to: Racon Heating & Cooling Cor­

poration, 705 Kiler Road, Santa Clara, California.

LIGHTING Equipment

(326a) Built-In Vacuum Cleaning

System: Highly efficient built-in cen­
tral vacuum system for residences,

institutions, and light commercial

buildings. System features inlets in

each room on wall or floor to allow

easy reach with the hose and its at­
tachments. From the inlets, tubing
PHOTOGRAPHIC REPRODUCTIONS  
(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print on durable photographic stock not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in printing reproduction from architectural renderings. Other services include black-and-white prints, color transparency, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Calaguia Boulevard, Hollywood 28, California.

ROOMS  
(341a) T Steel Roof Decking has met with enthusiastic approval due to its contemporary architectural effects, as well as economical and structural advantages. This deck spans complete matched and balanced quality home high-fidelity systems. (Merit Specified for Case Study House #18). T-Lectro Lacing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker enclosures. Complete home high-fidelity systems available from $1,000.00 to $1,500.00. Prices for prefabricated floor-to-ceiling equipment available upon request. Altec Lansing is the world’s leading manufacturer of professional sound equipment, and specified by leading architects the world over for finest reproduction sound obtainable for homes, offices, schools, theatres, and restaurants. Engage consultation available. For complete information write to: Altec Lansing Corporation, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES  
(120) Doors: Color folded Nu-Tone door cladding; wide range styles, including clock chimes; merlot specified for several Case Study Houses.—Nutone, Inc., Madison and Idle Bank Roads, Cincinnati 27, Ohio.

(120a) Contemporary Ceramics: Information prices, catalog on contemporary ceramic tiles by Tony Hill, includes full range table pieces, vases, trays, lamps, specials; colorfull, full fired, original, among best qualities in industry; merit specified several times. C.House Program magazine Arts & Architecture: data bank of temporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles 28, California.

(267a) Fireplace: Write for free folder and specification of “Fireplace” to the correct fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon King Company, 1347 Rainer Avenue, Seattle 4, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(134a) Combination Ceiling Light: Light: Comprehensively illustrated information, data on specifications new Nu-Tone Heat-a-light combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-visit bulb casts diffused light. Directional mixture, heater forces warmed air gently downward from ceiling, heating elements utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relay required; adjustable thermostat controls; ideal for bathrooms, children’s rooms, bed rooms, recreation rooms; UL-listed, this product definitely worth close appraisal.—Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.


(113a) Structural Building Material: Free literature available from the California Redwood Association indicating “Redwood Goes to School” from $300.00 to $1,600.00. Prices for factory-made Cleartment, half-classified, half-masonry, 2½ to 5½ inches thick, 4 x 8 feet, for $6 or $7. Terms. For colorful new brochure on Pomona Tile Line Manufacturing Company, 629 North La Brea Avenue, Los Angeles 30, California.

(282a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 30 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical, lifelong durability, resists acids, scratches and abrasions, easy to clean. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, California.

(280a) Texture One-Eleven Exterior Fir Plywood: This newly grooved panel is thick, industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in various lengths and widths, has shop edges, applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes, screening walls for garden areas; specimens on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(281a) Concrete Structural Wall Units: Design information and color available concerning Carduco, the most unusual building material made. Carduco is structural; approved by building codes; practically imperious to water without special treatment. It is manufactured in patterned design components as well as textured and plain. Integral forms supplied to specific specifications; thermoset controls optional; ideal for bathrooms, children’s rooms; bed rooms, recreation rooms; UL-listed, this product definitely worth close appraisal.—Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(194a) Celotex Tile: New, incomparable, highly efficient acoustical tile model from mineral fibres and special binders. Celotex Tile provides taut travertine marble effect plus high degree sound absorbency in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 S. La Salle St., Chicago 3, Illinois.

SURFACE TREATMENTS  
(324a) Surface Treatments: “Byzantine”—by Mosaic. This new illustrated brochure describes the brilliant new ceramic mosaic pattern for floors and walls, indoors and out. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #210. For information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 30 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical, lifelong durability, resists acids, scratches and abrasions, easy to clean. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, California.

(346a) Triangle Tile by Hermosa, 6” equilateral glazed tile triangles available in all Hermosa colors, in some, neat appearance. Only countertop with exclusive “Space-Blue” feature assures even spacing. Top quality at moderate prices, by Mosaic. Hermosa Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 30, California.

(283a) Uni-Dek—complete ceramic tile counter-top in a package: This includes 12” x 12” tiles with exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only countertop with exclusive Cartellic patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece sheeting and angles, all in standard 6” x 6” size. Back-splash available in plain colors or patterns. For colorful new brochure on Cartellic and Uni-Dek, write to Pacific Tile & Porcelain Company, 716 Olive Street, Paramount, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more architects where a hard, durable imperious surface is essential. Vitrocem is offered in unlimited colors and multi-color effects, it is being used for interior and exterior over all types, it is bonded to plaster surfaces and over asbestos panels for window wall construction. For information and samples, please write to Vitrocem, P.O. Box 251, San Luis, California.
Steel's crisp, clean lines enhance interior design.

An "impossible" site problem solved with structural steel.

The work of architectural designer Craig Ellwood, of Los Angeles, has been widely praised. His awards include a first prize in international competition.

Why Craig Ellwood designs homes with steel

"In my ten years of experience, I've designed many homes with steel frames. The reason is simple: I feel that steel is one of the best materials for contemporary design.

"Obviously, a steel-framed house is incomparably sturdy and durable. The steel is immune to fire, rot, warping, and termites, and can usually be erected in a matter of hours. And many people do not realize that steel framing often costs less than other methods.

"But even more important to me is the fact that steel frees me from the limitations of other materials. Fresher, more imaginative designs are possible with steel framing."

Glass walls take advantage of a magnificent view, while sliding glass doors provide indoor-outdoor living. The steel frame carries the load, makes possible the use of light-wall materials. This is Case Study House No. 18, designed by Ellwood, for Arts & Architecture magazine.

Planning to build a home, school, shop, church? You'll find valuable ideas in our publication, "Light Steel Framing." We'd be happy to put you on our mailing list. Address Publications Department, 3494 Rincon Annex Station, San Francisco 19, California.

BETHLEHEM STEEL
Pacific Coast Division
General Offices: San Francisco
Herman Miller Coconut Chair designed by George Nelson

Here is comfort that's easy to see through. A one piece foam rubber cushion snapped over a steel shell is just about all there is to this chair. Don't bother to search out hidden reasons for the comfort...it's all in plain sight: the gentle shape of the shell together with a unique upholstering method is the answer.